In Tune

Words on Music

NOVEMBER-DECEMBER, 1992

Volume III Number 2

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and much more!

Department of Music
University of Alberta

Message from the Chair

The past few weeks have been difficult ones for the Department of Music. Faculty members have been mourning the sudden and tragic loss of a colleague, Dr Christopher Lewis; students have been mourning the loss of a remarkable teacher and generous mentor. Perhaps the most terrible thing about such an event is that life does go on, whether or not one thinks it should, classes get taught, committees continue to meet, and yet there are some things that will never be the same.

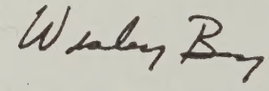
As fate would have it, the day the Department learned of this event was also the day we were to celebrate the gift of one million dollars that Dr Francis Winspear had given to the Faculty of Arts. Part of the endowment is to be used to create stronger links between the Department of Music, the Edmonton Symphony Orchestra, and the Edmonton Opera Association, so the Department had every reason to celebrate. The music had been chosen, the words had been written—and then everything changed. With the sympathetic and wise help of Dr Patricia Clements, Dean of the Faculty of Arts, and Meg Clarke of the Development Office, we were able to get through the day and prepare ourselves to continue with the celebration.

That afternoon I had to change the words I was going to say, and we had to modify the musical program we had chosen. The words I wrote seemed to strike a responsive chord in many people, and I thought it might be good to share them with the readers of In Tune. I toyed with the idea of rewriting the end so that it would come to a full close, but it occurred to me that its inconclusiveness and lack of completion serve as an appropriate metaphor for the abrupt interruption of a flourishing career.

"Where words lose their power, there music begins; where words lose their meaning, there music begins, where all the words have been spoken, there music begins. When it is impossible to speak, music speaks for us and to us. And at that point beyond words and beyond speaking we make a miraculous discovery; that, in music, joy and sorrow, ecstasy and pain, celebrating and mourning, the whole universe of human passions that jostle for space in our hearts and souls, are mingled, transformed, and transcended.

"And so it is fitting that we celebrate Francis Winspear's gift to the Faculty of Arts with music. I would not pretend to be able to add to the eloquent words that have already been spoken, but that is not to say that there is nothing left to say. And that must be said with music. We celebrate with stringed instruments, trumpets, and keyboard instruments, with processionals and quartets, with marches and fantasies. We celebrate the sense of exhilaration we feel when superbly trained musicians make light of enormous technical difficulties and in the process give us a glimpse of the perfection that in our everyday lives we so rarely achieve, yet to which we know we are to aspire. We celebrate the fact that, thanks to Dr Winspear's gift to the Faculty, superbly trained artists and scholars will continue to come to this campus to show us what might, and what should, be.

"But tonight our celebration is tinged with sadness. The Department of Music lost a gifted colleague, an inspiring teacher, and a good friend when Christopher Lewis died last night on a road near Fox Creek, Alberta. We are certain that he would have wanted our celebration this evening to continue; no one was more delighted with this endowment and its terms of reference than Christopher Lewis. And so we will celebrate; but we cannot ignore our heavy hearts. Music mirrors the universe of human passions that jostle for space in our hearts and souls, and we find that in order to follow our hearts we must make some adjustments to the program. The concert will begin with the slow movement of the Brahms Piano Quartet."



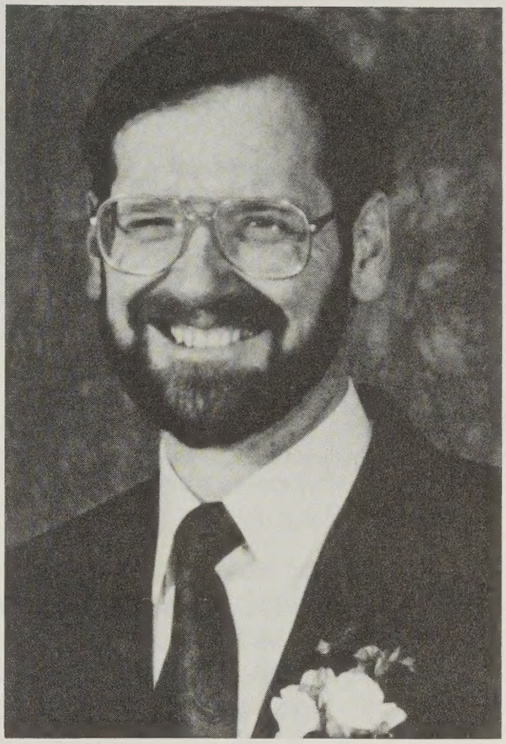
In Tune: ***Words on Music*** is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Building, Edmonton, Canada T6G 2C9, (403) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

Christopher Lewis 1947-1992

When Christopher Lewis was profiled in our January 1992 newsletter, it was through the eyes of one of his dearest friends, Alfred Fisher. It was an intimate portrait of an inspiring teacher and scholar. Last week the Department of Music lost that inspiring presence when Professor Lewis was killed in an automobile accident and at his funeral it was Alfred Fisher who was called upon to put into words our grief and sadness at this tragic loss.

Christopher Lewis was at the height of his powers: a teacher with an unshakable grasp of empirical laws who kept his eyes on the stars, a scholar who relished debate and yet fell silent under the spell of those stars, a devoted friend to those who shared his high ideals and an enemy of the mediocre.

To commemorate his life, Christopher Lewis's family and the Department of Music invite donations to help establish a scholarship in his name through the Christopher Lewis Memorial Fund. Cheques should be made payable to The University of Alberta and addressed to the Development Office, 450 Athabasca Hall.



Lecture Series

The Department of Music presents a series of lectures featuring a variety of music-related topics presented by visiting lecturers, faculty and students. These lectures and demonstrations are presented free of charge and all are welcome to attend.

Carole Terry, *University of Washington, Seattle*

Lecture/Demonstration on French Baroque Organ Music

Saturday, at 1 pm
November 7, 1992
Convocation Hall, Arts Bldg.

Jolanta Pekacz, *Killam Post-Doctoral Fellow, University of Alberta*

"Popular Music in Historical Perspective"

Thursday, at 3:30 pm
November 12, 1992
Room 2-32 Fine Arts Bldg.

Profile: Michael Roeder

(photo: J Warwaruk)

Reprinted from Folio, May, 1992

One reason that Michael Roeder, teacher, has become Michael Roeder, Rutherford Award-winning teacher, is that he's very much a student.

To explain: Professor Roeder is a teacher of the Department of Music who, while he's "gained some knowledge," is still a student who enjoys "sharing in the exploration with students. Being a professor," he says, "means you're a student all your life and you're constantly exploring and learning." Physically, Professor Roeder is alone at the front of the classroom. Philosophically, he's in the students' midst.

"Being a professor means you're a student all your life and you're constantly exploring and learning."

A love of music came over him at the age of 12 (his heroes as a teenager were Stan Getz and Igor Stravinsky), and he might have become a composer or professional musician were it not for the fact he got a part-time job teaching the fundamentals of music. At the end of the last class, a student stayed behind, placed his backpack on the grand piano, took out two glasses and a bottle of Mateus, poured generously and toasted his teacher. That helped to point him in the direction of the teaching profession; two other events set him in motion. He had just earned his PhD in Historical Musicology and was faced with a job market that was "extremely tight, even more so than now." There was a late resignation at his alma mater (The University of Southern California at Santa Barbara) and, at about the same time, Professor Roeder's students (perhaps led by the wine fancier) presented a written petition that urged the administration to have him retained in a permanent position.

It was in 1974 that Professor Roeder, hearing of an opening at the University of Alberta's Department of Music, applied and secured the appointment. (He had visited western Canada earlier and liked it very much.) He has taught three of the four composer courses offered at the 400 level and given seminars on diverse topics, for example, Romantic Chamber Music, Mozart Operas, the Classical Sonata and Haydn Symphonies. In the fall, he and Brian Harris, a 1991 recipient of the Rutherford Award, will team-teach a course on the music of JS Bach.

In 1977, Professor Roeder, discerning a need for a jazz history course, made the right sort of overtures because he soon found himself talking to students about seminal figures like Jelly Roll Morton, Duke Ellington and Miles Davis. (Professor Roeder says he loves jazz and classical music equally. "I don't think it's unusual to appreciate both although some people do.")

The History of Jazz course is not a requirement for any curriculum and attracts students from many disciplines. His course on Beethoven has about 20 students, most of whom are BMus undergraduate students.

Professor Roeder enjoys teaching both and, while some students from other departments lack the theoretical knowledge of Department of Music students, he's willing to make an extra effort to help them. "I want to be a good teacher and communicate with students. I'm always looking to modify things."

He has musical likes and dislikes ("Miles Davis was a fascinating leader who changed styles frequently; Liszt's ideas about music are fascinating, but the results are flat and repetitive"), but does not reveal them in his teaching because he wants students to develop their own judgements.

Professor Roeder has attended various University Teaching Services seminars and "taken away ideas from them and also from colleagues." On one level, Professor Roeder acknowledges that one doesn't capture the Rutherford Award without others' help. On another level,

(Continued on page 6)

Profile: Brian Harris

Reprinted from Folio, May, 1991

There was a moment in 1969 when Brian Harris stepped out on a limb as only a 24-year-old neophyte lecturer can. As if the four full course equivalents on music history weren't daunting enough, the undertaking "was all new, there was no material for me to inherit," he says of his start as a teacher. If Professor Harris, a harpsichordist and pianist, did wonder if perhaps performing might have been the better choice, it was only for a millisecond. He wanted to teach, he loved his subject and he had confidence that stemmed in part from his having been awarded the first MMus degree granted by the University of Alberta.

Trial and error marked his first few months in class as he sought to develop a style that was right for him. As it turned out, the style is that of teaching as a performance. "I play to an audience when I teach," he said recently in reflecting on a teaching career that has been capped this year with the Arts Undergraduate Teaching Award and the Rutherford Award for Excellence in Undergraduate Teaching.

In discussing "the only teaching job I've ever had," Professor Harris says, "I generally expect students to respond with the kind of energy and inquiry that I would expect an audience to display at a [music] performance. If they are having a good time they will learn," he says matter-of-factly.

A world traveller who collects posters, pictures, books and bric-a-brac as he goes, Professor Harris is noted for bringing these materials to class and using them to cut down the distance between students and the world of medieval, renaissance and baroque music.

There's a certain flexibility in each of his classes, with the chief example being medieval and renaissance music. "There are so many creative things you can do with this kind of music. There are no familiar paths ... it's not like a class on the music of Mozart where students believe they know all there is to know," he says.

"If I have a hidden agenda, it's to agitate and stimulate students in a positive sense. I ask a lot of questions and expect a lot of answers."

There may be a tendency to think that only students registered in the Department of Music take music courses. During his career, Professor Harris has taught service courses for students from nearly all Faculties on campus and he delights in recalling the aptitude of Rehabilitation Medicine students and the insights contained in an engineering student's paper on the violin makers of Cremona.

Lectures on music history/ musicology, harmony, counterpoint, score reading, Baroque Orchestral Music, and German Romantic Opera (this is by no means the complete list of subjects he's taught) underline Professor Harris's versatility. Ever alert to broadening his scope, he has lectured on behalf of the Departments of Art and Design, Drama, History, and Romance Languages, and he's anxious to develop a course on the history of opera in general and the music of Wagner in particular.

One of the external reviewers of Professor Harris's undergraduate teaching record comments: "His recent undergraduate offerings span a number of musical style periods from the middle ages through the modern period and such widely divergent genres as sacred monophony and chamber music. In a small department, it must be of great advantage, administratively speaking, to have on one's staff a music historian who can be so eclectic."

(Continued on page 6)

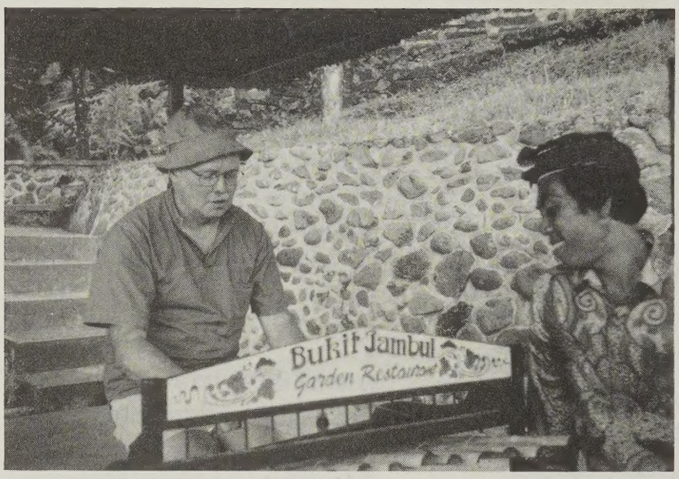
"If I have a hidden agenda, its to agitate and stimulate students in a positive sense."

Profile: Michael Roeder continued

he knows that the honour is based on an individual's ability to instill knowledge in students. That he can do that consistently is a tribute in itself because music, being so abstract and not bound by words, does not easily lend itself to discussion.

"The Rutherford Award means that my contributions in the area are recognized. It's exciting that my students and colleagues value my teaching that much," Professor Roeder says.

Michael with his wife, Antoinette on one of their favorite vacations -- hiking in the Canadian Rockies. (photo: MTR)



Brian Harris "jamming" near Bukittinggi, West Sumatra, Indonesia.

Profile: Brian Harris continued

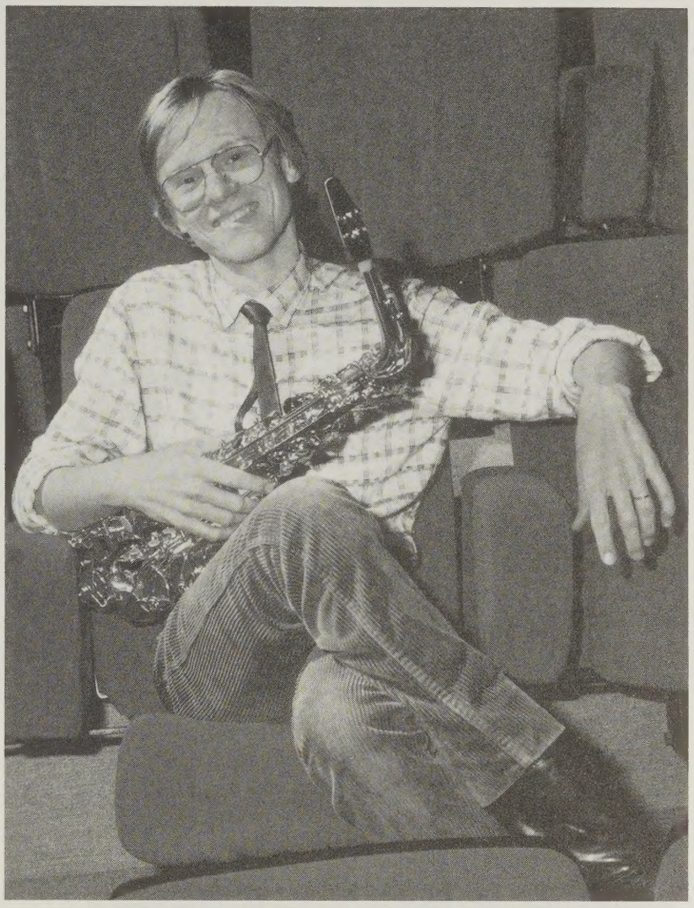
Professor Harris considers himself a humanist first and a musician second, an outlook that prompted one of his students to remark: "But far beyond Music History, he has inspired me to continually broaden my understanding of many subjects, to see how they relate to each other, and then to explain them for the benefit of others. A good bit of his success in teaching I attribute to his outstanding example as a person who loves to learn and sees learning as a life-long, entirely enjoyable process."

Faculty Activities

Marnie Giesbrecht will be performing on the first concert of The King's College Performing Arts Series on Friday, November 20 at 8 pm in West End Christian Reformed Church, Edmonton. . . The Alberta College Conservatory Summer Band Workshop faculty recital featured **William H Street** performing with pianist Michael Rose in a preview of two movements of the new *Concerto for Saxophone and Orchestra:* ***Tre Vie*** by composer **Malcolm Forsyth.** Drs Forsyth and Street then took the *Concerto* to Pesaro, Italy for its world premiere. The Orchestral premiere with the Orchestra Philharmonica Marchigiana under the direction of Maestro Fabio Maestri, took place on September 4 during the 10th World Saxophone Congress. . .

Visiting Artist:
Claude Delangle, saxophonist

with Odile Delangle, pianist
Friday, November 6, 1992
at 8 pm, Convocation Hall



Since receiving the First Prize for both saxophone and chamber music from the National Superior Conservatory of Music of Paris in 1979, Claude Delangle has become the major moving force in the world of saxophone in France. He is without peer as a concert artist, educator and champion of new music for his instrument.

He is presently saxophone soloist with Pierre Boulez's *Ensemble Intercontemporain* and Professor of Saxophone at the National Superior Conservatory of Music in Paris. In addition he performs throughout the world as recitalist and soloist with chamber ensembles and orchestras. His over twenty recordings for the Harmonia Mundi, Erato and Verany labels have received high critical acclaim and include works by Luciano Berio, Edison Denisov, Karlheinz Stockhausen, Iannis Xenakis, Betsy Jolas and Gérard Grisey.

He is director of "The Claude Delangle Collection", a collection of contemporary saxophone music for the French music publisher *Editions Henry Lemoine.* Since 1985, he has been sponsored by both the Selmer and Vandoren companies.

His masterclasses have taken him around the world including Japan and Korea as well as France, United States, Denmark, Italy, Switzerland, Germany, Yugoslavia, and Africa. He is President of the International Association for the Expansion of the Saxophone and is the organizer of the Saxophone-Composers Conferences of Boulogne.

In January he gave the French premiere of the *Concerto for Saxophone* by Esa-Pekka Salonen with the National Orchestra of France. In May he gave the French premiere of the *Concertante II* by Ralph Shapey with the *Ensemble Intercontemporain* and later performed at the Bucharest Festival and with the Timisoara Philharmonic for two concerts.

During the 10th World Saxophone Congress he played the world premiere of Edison Denisov's alto saxophone concerto in Pesaro, Italy. In October he recorded the Webern *Quartett* with Pierre Boulez for the Deutche Grammophon label.

Odile Delangle, pianist, was born in Avignon, France. She completed her studies in the city of Lyon where she won the *Médaille d'Or* of the *Conservatoire National de Région* in 1973. She later studied in Paris at the *École Normale de Musique* where the jury unanimously awarded her the *License de Concert* as well as the *License d'Enseignement.* Ms Delangle is a laureate of numerous international music competitions, including the Maria Canals Competition in Barcelona, Spain and the International Competition in Musical Interpretation in Geneva, Switzerland.

Since being appointed Professor of Piano at the *École Normale de Musique de Paris* in 1978, she has performed and recorded as a soloist and a chamber music player in France, Germany, Italy, Spain, Belgium, the United States and Japan. Ms Delangle was appointed accompanist at the *Conservatoire Supérieur de Musique de Paris* in 1988.

See **Program Previews** for details about the concert program and the masterclass.

Alumni in the News: Michel Gervais

In September 1991 Michel Gervais (BMus 1978) became Maître de la Chapelle de Notre-Dame de Paris. We "did lunch" in Paris on a rainy day in March (1992) and I had a chance to find out more about his prestigious new job.

On our way out of the Cathedral, where we had met, we strolled through the choir, Gervais' primary musical "workplace." He explained that while construction of Notre-Dame Cathedral began in 1163 and took nearly one century to complete, many changes had been made over the ensuing years. For example, of special interest to him was the dismantling, at the beginning of the 18th century and during the reign of Louis XIV of the east and west ends of the choir. The wooden panelling and stalls that extended in a large "U" on the inside of the choir wall were removed at the east end, as well as well as the "jubé" at the west end, a succession of 5 arches backed up against a stone wall, which enclosed the choir and separated it from the rest of the cathedral.

Notre-Dame
Cathdral, Paris

Naturally, this had an effect on acoustics.

Also affecting the acoustics was the practice of adorning the chancel and sancturary walls and pillars with curtains, tapestries, rugs and banners on feast days, while leaving the space relatively unadorned on common days. Acoustical conditions therefore changed according to the liturgical rank of the day. Consequently, while Gregorian chant was heard every day of the year, organ music, highly embellished music of l'Ecole Notre-Dame and polyphony were performed only on solemn occasions, when the church was acoustically least reverberant.

This casual conversation on the way to lunch dramatized for me the importance of Gervais' new position. He has become an integral part of a great musical tradition spanning several centuries, and now faces the challenge of making his own contribution.

That contribution is going to be multi-faceted, as he enthusiastically explained. He has been hired not only to direct the music activities associated with the many religious services, but generally to re-vitalize the musical life of the Cathedral. Foremost on his list is the renewal of the "maîtrise," a choir school in the tradition of l'Ecole Notre-Dame, for boys who will pursue their normal schooling in the morning, and receive 4 to 5 hours of musical training every afternoon. He will also revamp the existing choirs, create new ones (including an ensemble specializing in medieval music), develop an international artist-in-residence program for performers, composers and musicologists, as well as co-ordinate the musical services of the Cathedral's four (!) organists, oversee concert series, and begin to plan recording projects.

That might seem like a lot for a native of Falher, Alberta (that's near Peace River, if you didn't know), but he faces it with confidence. A double major at the University of Alberta, Gervais studied voice with Jean Létourneau, piano with Ernesto Lejano, and conducting with Alexandra Munn. "The education I received at the University of Alberta was perfect - a performing focus, while developing well-rounded musicianship. And, as I later found out, the quality of instruction I received there stood up very well by international comparison. Without it I couldn't have gone on."

After graduating in 1978 Gervais went to Sweden for two years of study with the renowned choral conductor, Eric Ericson, and later did more work in London and Vienna. In 1980 he founded Edmonton's Pro Coro, a professional chamber choir, still an important musical asset for our community. In 1987 he gave

Michel Gervais continued

into wanderlust again and moved to Paris to undertake a conducting apprenticeship at the Paris Opera. In 1988 he was appointed by the French Minister of Culture as Music Director of the Maîtrise Nationale at the Chateau de Versailles where, among other things, he was to establish a choir school in conjunction with the Centre de Musique Baroque de Versailles. His work at Versailles led directly to his new postion.

Musical excellence, a well-rounded musical education, a breadth of experience and a buoyant enthusiasm are on Michel Gervais' side as he confronts the daunting tasks ahead. It's strange, but after having had lunch with him, it didn't seem that Falher, Alberta and the Cathedral of Notre-Dame de Paris were as far from one another as I had previously thought.

by Fordyce Pier

Notre-Dame Cathdral, Paris

Faculty Recital Series 1992-93

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

Tanya Prochazka, cellist, with Stéphane Lemelin, pianist
November 8, 1992
Beginning at 8 pm in Convocation Hall.

Fordyce Pier, trumpeter
Marnie Giesbrecht, organist
November 11, 1992
Beginning at 7 pm at West End Christian Reformed Church.

William H Street, saxophonist
January 22 & 23, 1993
with the Edmonton Symphony Orchestra, directed by Brian Priestman beginning at 8 pm in the Jubilee Auditorium.

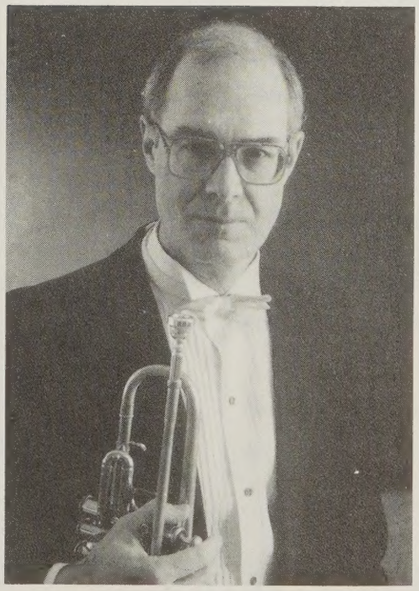
Helmut Brauss, pianist
February 6 & 21, 1993
with the Edmonton Symphony Orchestra under the direction of Uri Mayer beginning at 8 pm in the Jubilee Auditorium.

Norman Nelson, violinist
Stéphane Lemelin, pianist
February 15, 1993
Beginning at 8 pm in Convocation Hall

Fordyce Pier, trumpeter
February 16, 1993
Beginning at 8 pm in Convocation Hall.

Stéphane Lemelin, pianist
March 5, 1993
Beginning at 8 pm in Convocation Hall.

See **Program Previews** in the relevent issues of In Tune for program details.



Fordyce Pier

November 1992

Department of Music Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 12:00pm Visiting Artist Recital: Luc Beausejour, harpsichord in Convocation Hall	3	4	5	6 8:00pm Visiting Artist Recital: Claude Delangle, saxophonist, in Convocation Hall	7 1:00pm Lecture/ Demonstration with Carole Terry, organist in Convocation Hall
8 8:00pm Faculty Recital: Tanya Prochazka, cello with Stephane Lemelin, piano, in Convocation Hall	9 8:00pm Master of Music Recital: Denise Lucyshyn conductor with the Lab Choir, in Convocation Hall	10	11 7:00pm Faculty Recital: Fordyce Pier, trumpet & Marnie Giesbrecht, organist at West End Christian Church Remembrance Day	12 3:30pm Lecture with Jolanta Pekacz in Rm 2-32 Fine Arts	13	14 8:00pm Opera Workshop in Convocation Hall
15 8:00pm Recital: The Hammerhead Consort in Con Hall	16	17	18	19	20	21 Concert Choir fund-raising dinner & evening of entertainment at the Mayfair Golf & Country Club
Made in Canada Festival						
22 8:00pm KILBURN ENCOUNTERS II in Convocation Hall Presented as part of the Made in Canada Festival.	23	24	25 12:10pm Noon-Hour Organ Recital in Convocation Hall 8:00pm Symphonic Wind Ensemble concert in Con Hall.	26	27 8:00pm Madrigal Singers Concert in Convocation Hall	28
29 3:00pm Concert Band Concert 8:00pm University Symphony Orchestra Concert both concerts take place in Convocation Hall	30 8:00pm Stage Bands I & II Concert, in Convocation Hall					

University of Alberta
Edmonton, Canada

Events are subject to change.

December 1992

Department of Music Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2 5:30pm - 7:30 & 8-10 pm Chamber Music Concerts, Con Hall	3 5:00pm Advent Service in Convocation Hall	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24 Christmas Eve	25 Christmas	26 Boxing Day
27	28	29	30	31		

Events are subject to change.

Johann Strauss Foundation

The Johann Strauss Foundation was established in 1975 by Edmontonians of Austrian heritage to commemorate the great Viennese composer Johann Strauss II. The principal aim of the foundation is to support musical education in Alberta and particularly to encourage young Alberta musicians who wish to further their musical studies in the cultural environment of Austria. Each year the Foundation awards scholarships to young musicians for advanced study at registered public or private institutions in Austria, traditionally in Vienna or Salzburg. Applicants are evaluated on the basis of their past artistic achievements, their professional intentions, the nature and length of the proposed program of study in Austria and financial need. Auditions are heard by a committee of various experts in the field of music and the awards are announced at the annual gala "Johann Strauss Ball."

Honorary patrons of the Foundation are the Right Honorable Edward Schreyer and his wife Lily Schreyer.

Since the first scholarships were awarded in 1976, the Foundation has supported University of Alberta students most generously with 41 of the 62 total scholarships awarded since 1976 going to Department of Music graduates. These recipients can be found pursuing graduate degrees in music, conducting orchestras, teaching their craft and in almost every area of arts administration.

The Foundation has also supported masterclasses and recitals in the Edmonton musical community such as the TriBACH Artist-in-Residence masterclass with Paul Badura-Skoda at Alberta College and recitals by pianist Helmut Brauss.

It is through the hard work and dedication of the Foundation Scholarship Committee Chairperson, Mrs Anne Leeb, that the Foundation has maintained its high standards in the talent of the recipients each year. Although she has resigned her position after 25 years of volunteer work with the Vienna Opera Ball Scholarship Trust Fund and later with the Johann Strauss Foundation, Mrs Leeb is still very much involved in the work which has contributed so much to the Edmonton musical community.

Concert Choir Fund-Raising Dinner

On November 21, the University of Alberta Concert Choir will be presenting their second annual fund-raising dinner and evening of entertainment. This year the event will take place at the exclusive Mayfair Golf and Country Club.

The evening will feature a delicious four-course meal accompanied by a variety of performances by individual choir members. These talented performers will present classical and folk songs, show tunes, a juggling act and much more!

The after-dinner program will feature the Concert Choir performing works by Haydn, Brahms and a selection of folk songs and spirituals.

Tickets are $50. per person (a portion of which is a tax-deductible donation) and proceeds will be used to help fund the Choir's concert tour to British Columbia in May 1993. If you would like more information or wish to reserve tickets, please contact ensemble director, Debra Ollikkala at 492-2384 or 492-3263.

"WANTED": The Search for Lost Alumni

The following list contains the names of people who have studied music at the University of Alberta and with whom we have subsequently lost touch. It is our hope that IN TUNE readers can assist us in locating these graduates. If you are know the whereabouts of any of these people, please call the Department of Music at 492-0601 or write to us at 3-82 Fine Arts Building, University of Alberta, Edmonton, T6G 2C9. Sorry, no reward money is available, but we really do appreciate your assistance.

John Adrian MMus 77

Bruce Anderson BMus 87

Janet Andrews BMus 76

Delbert Becker-Thurston BMus 71

Heather Becker-Thurston BMus 71

Amina Beecroft MMus 83

Sherry Belcourt BMus 69

Nancy Bell BMus 88

Zdenka Berka (Pankova) MMus 76

Janet Beulher (Zinger) BMus76

Kevin Biegel BMus 86, BEd 88

Heidi Breier BA 89

Tim Bowen BMus 79

Jose Buonocorso MMus 88

Beverly Burrows BA 74, BMus 76

Mary Campbell BEd63, MEd91

Richard Chung BMus 86

Isobel Clowes BMus 61

Beverly Cohen BMus 74

Catherine Corneliuson BMus 70 MMus 72

Loretta Dueck BMus 84

Ann Ganser BA 85, B Spec. 87

Peter Hardwick MMus 70

Robert Howey BMus 82

Patricia Jewell BMus 63

Kevin Kirkland BMus 85

Kirsti Kluge BMus 72

Jacqueline Krahn BMus 75

Doris Kung BMus 91

David Kyle MMus 81

Paulette Rosemarie Lagasse BEd 83

Andree Lemieux BMus 80

Wayne Lepine BMus 87

Marilyn Lester (Liebnow) BMus 78

Anne Longworth BMus 77

Kenneth Marsh BEd 83

Douglas Mason BMus 74, BEd 77

Gordon Maxwell BMus 82

Barbara McLean BMus 77

Karolee Melin BMus 78, BASpec. 78

Carlene Mercer (Kanbara) BMus 77

Norman Miller BMus 75

Janet Mitchell BMus 82

Jamieson Moore MMus 77

Neil Moran BMus 63

Gilbert Munroe MMus 71

Sharilyn Myers BMus 70, BEd 71

Marlene Nepstad BMus 65, Spec 65

Margaret Oucher (Bradner) BMus 76 BEd 78

Bonnie Panych BMus 82

Ralph Peach BMus 70, BEd 71

Jacqueline Preuss BMus 74, MMus 81

Murray Reid BMus 79

Henry Renz BEd 83

Monica Rist MMus 88

Karl Rose MMus 77

Heather Shea BMus 85

Jeffrey Siegel BMus 85

Ellen Stirling (Zinger) BMus 70, BEd 72

Ewa Stojek MMus 81

Archie Stone BMus67

Stephanie Sum BA 91

Mella Sung BA 88

Allan Teeple MMus 75

Lisa Tinney BMus 84

Anna Unyk Spec. 77, BMus 78, BA Spec. 80, MEd 82

Lorraine Vallee BA 83

John van Praag BMus 75

Roxanne van Wyk BMus 83

David Zowtuk BMus 76

Visiting Artist: Luc Beauséjour, harpsichordist

Monday, at noon
November 2, 1992
in Convocation Hall

Audiences enjoy Luc Beauséjour's sparkling performances and imaginative commentary. First prize winner at the Scarlatti International Competition in Boston in 1985, he also won top honours at the Tallahasse International Competition in 1982. Mr Beauséjour has performed in Canada, the United States and Europe and has been invited by many festivals, including Lanaudière, Montréal, Québec and Lamèque. His concerts are often heard on CBC Radio and he has made numerous television appearances.

A native of Rawdon, Québec, Mr Beauséjour began his harpsichord studies with Mireille Lagacé and also studied organ with Bernard Lagacé. He was awarded a grant by the Canada Council to work with Ton Koopman in Amsterdam and later studied with Kenneth Gilbert in Strasbourg, France. In 1991 he received his doctorate in music from the University of Montréal. His teaching and choral conducting skills are much in demand.

See **Program Previews** for concert program details.

Student and Alumni Activities

Elizabeth Laich (BMus 1987) received a Performance Diploma at the Hochschule für Musik in Hanover, Germany and completed a Masters degree at the University of Toronto. She returned to Germany where she has established a successful piano duo with a young German pianist. . . Bachelor of Music students: **Lisa Wagner, Elizabeth Sluys, Heather McIlroy and Dana Baillie,** were recipients of the Symphony Women's Educational Assistance Fund scholarships... **Brenda Bodnar** (BMus 1990) taught for Yamaha Pianos & Organs Ltd. in Edmonton for one year before moving to Japan to teach English as a second language and work for the Ministry of Education with the Exchange and Teaching Program. Brenda is now at the U of A pursuing a BEd After Degree with a major in French. . . **David Scott** (MMus 1992) has been commissioned by the Manitoba Chamber Orchestra to compose a large-scale work for string orchestra for the 1993-94 season. . . Master of Music candidate, **Kathleen Neudorf** (BMus 1990), soprano, will present a free noon-hour recital at Robertson-Wesley United Church, Edmonton, on November 12. . . Members of the **Academy Strings** travelled to Grande Prairie on September 25 to present concerts to students at the Grande Prairie Junior High School. . . Master of Music candidate, **Tom Holm** will direct The King's College Chamber Choir in the first concert of The King's College Performing Arts Series on Friday, November 20 at 8 pm at the West End Christian Reformed Church. . . **Julie Kehler** (BMus 1979) was appointed as Assistant Maître de Chapelle at Notre-Dame. She is the director of studies for the pedagogical activities of the Maîtrise and also the co-ordinator responsible for development of the Artist-in-Residence Program. Prior to the appointment, Ms Kehler was Executive Director of the Alberta Foundation for the Performing Arts. . . **Richard Van Der Woude** (BMus 1988, MMus 1992) is teaching privately and as a sessional instructor at The King's College and is also the Director of Music at Inglewood Christian Reformed Church.

Organists' News

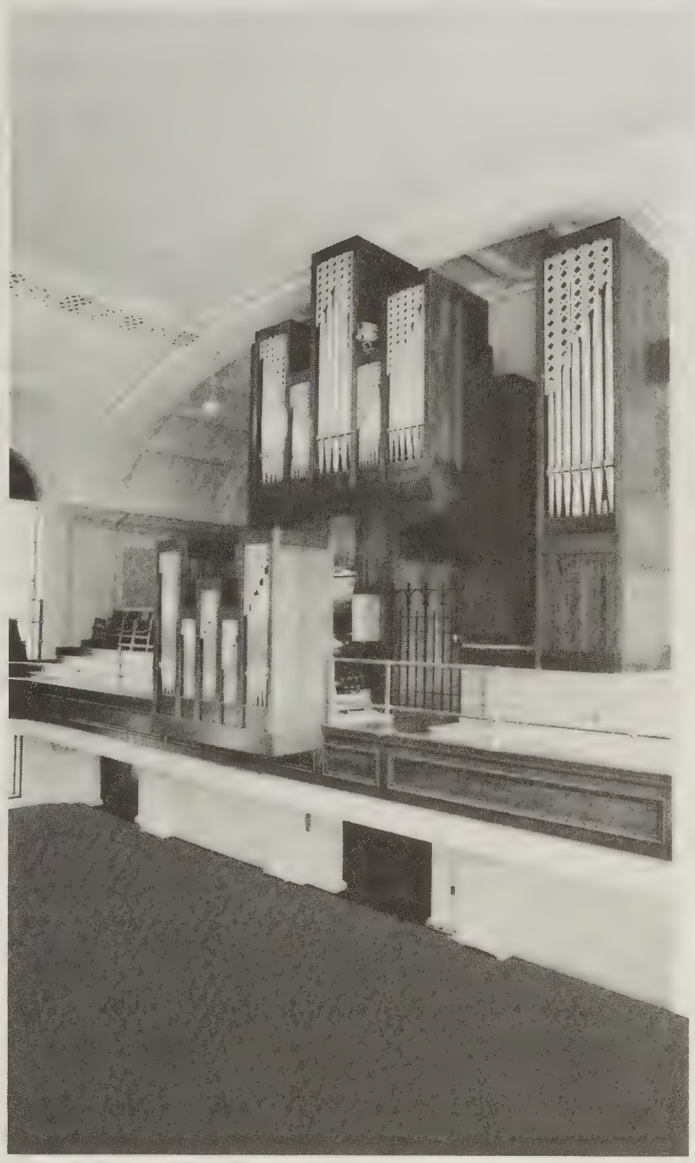
On Saturday, November 7, at 1 pm, **Dr Carole Terry,** Associate Professor of Organ and Harpsichord, from the University of Washington in Seattle, will give a lecture/ demonstration on French Baroque Organ Music in Convocation Hall. Admission is free. The event is co-sponsored by the Department of Music and the Edmonton Centre chapter of the Royal Canadian College of Organists.

Marnie Giesbrecht and **Fordyce Pier** will perform a trumpet and organ recital on Remembrance Day, November 11, at 7 pm in West End Christian Reformed Church, 10015 - 149 Street. The repertoire spans the 16th to 20th centuries and includes works for trumpet and organ: *Sept Danceries de la renaissance francais* by Claude Gervaise, *Sonata prima per trombetta solo* by Giovanni Bonaventura Viviani, *Prayer of St. Gregory* by Alan Hovhaness, *Ballad* by Gerhard Wuensch, and solo organ works: *Chorale no. 3 in E major* by César Franck and *Sonata no. 6 (Vater unser im Himmelreich)* by Felix Mendelssohn. For ticket information, call 454-8151.

The Noon-Hour Organ Recital Series continues, giving audiences an opportunity to hear students and visiting artists perform on the Convocation Hall Memorial Organ. Remember, if you work downtown, the LRT can transport you to Convocation Hall in 10 minutes or less!

Noon-Hour concerts are scheduled on the following Wednesdays: November 25/92 & January 27, February 10, March 31/93.

The Advent Service of Lessons and Carols will be held on December 3 at 5 pm in Convocation Hall. This event is co-sponsored by the Department of Music and the University Chaplain's Association. Admission is free of charge.



The way we were . . .

University of Alberta String Quartet in the "new" Fine Arts Building (circa 1974)

Visiting Artist: Jean-Marie Londeix, saxophonist

KILBURN ENCOUNTERS II
Sunday, at 8 pm
November 22, 1992
in Convocation Hall

Jean-Marie Londeix was a winner of the *Premier Prix de Saxophone* and the *Prix d'Honneur* while studying at the *Conservatoire National Supérieur de Musique de Paris* from 1951-52.

His extraordinary concert career consists of performances as an international soloist in Paris, London, Tokyo, Moscow, New York, Chicago, Washington, D.C., Toronto, etc. An excellent interpreter of the classical saxophone repertory, Monsieur Londeix has developed a deep love of contemporary music and has performed more than 200 world premières which have been dedicated to him.

From 1953 to 1970 he was Professor of Saxophone and Solfège at the *Conservatoire National Région de Musique de Dijon.* He was invited as guest Professor at the University of Michigan for the 1968 academic year and since 1970 has been Professor at the *Conservatoire National de Région de Musique de Bordeaux.*

A charter member of the World Saxophone Congress, which was established in 1969, he founded the *Association des Saxophonistes de France* in 1972. In 1977 he founded the *Ensemble International de Saxophones de Bordeaux* and has conducted concerts with this group throughout the world. Monsieur Londeix has devoted much of his time to teaching and to the publishing of educational materials and has prepared more than 200 students in his international saxophone class. The Washington Post writes of him: "Jean-Marie Londeix is the Dean of French saxophonists and has made Bordeaux Conservatory the world's leading center of saxophone studies".

Monsieur Londeix holds the distinction of being *Chevalier dans l'Ordre des Arts et Lettres* (1975) and an *Officier dans l'Ordre des Arts et Lettres* (1978). In 1988 he was elected President of the International Saxophone Committee of the World Saxophone Congress.

He has made over 15 recordings and edited and published more than 100 works for saxophone. He has, as well, written several books including *125 Years of Musique Pour Saxophone, Volume I* published by Alphonse Leduc (Paris), *Music for Saxophone, Volume II* published by Roncorp (New Jersey), *Le Saxophone* published by JC Lattés/Salabert (Paris), and *Hello Mr Sax!* published by Alphonse Leduc (Paris).

See **Program Previews** for concert program and masterclass details.

1992 Graduates

Fall Convocation

Bachelor of Music:

Trevor Brandenburg
Barbara McKinley
Reiner Piehl

Program Previews

Monday, at noon
November 2, 1992
Convocation Hall

Noon-Hour Visiting Artist Recital: Luc Beausejour, harpsichordist
Program: JS Bach *English Suite no. 3 in G minor;* A Forqueray *La Portugaise, La Couperin, La Sylva and La Leclair;* D Scarlatti *Sonatas in C major, K. 159 and K. 487, Sonatas in D minor, K 1* and *K. 141.* Free admission.

Friday, 8 pm
November 6, 1992
Convocation Hall

Visiting Artist Recital : Claude Delangle, saxophonist (Professor of Saxophone, Paris Conservatory) **with Odile Delangle, pianist** (Professor of Piano, École Normale de Musique de Paris). Program will include works by Grieg, Savary, Niculescu, Denisov, Schumann, Ravel and Villa Lobos. Admission: $7./Adults & $5./ Students & Seniors.

Masterclass: 1-4 pm at Buchanan Hall, Alberta College. Mr Delangle's visit is presented in association with the Alberta College Conservatory of Music.

Sunday, at 8 pm
November 8, 1992
Convocation Hall

Faculty Recital: Tanya Prochazka, cellist with Stéphane Lemelin, pianist
Program: **Robert Schumann** *Adagio & Allegro, op. 70;* **JS Bach** *Sonata in G major, for Viola da Gamba and Harpsichord, BWV 1027;* **Gabriel Fauré** *Deuxième Sonate, op. 117;* **George Arasimowicz** *Mesa for Solo Cello;* **Francis Poulenc** *Sonate.* Admission: $7./Adults & $5./Students & Seniors.

Wednesday, at 7 pm
November 11, 1992
West End Christian Reformed Church
10015-149 Street

Faculty Recital: Fordyce Pier, trumpet with Marnie Giesbrecht, organist
Program: **Claude Gervaise** *Sept Danceries de la renaissance francaise;* **Giovanni Viviani** *Sonata prima per trombetta solo;* **Alan Hovhaness** *Prayer of St. Gregory* and **Gerhard Wuensch** *Ballad;* and solo organ works by **César Franck** and **Felix Mendelssohn.** Call 454-8151 for ticket information.

Saturday, at 8 pm
November 14, 1992
Convocation Hall

OPERA WORKSHOP performance, Alan Ord, director.
Performing excerpts from: *The Medium* and *The Old Maid and the Thief* by **Menotti**; *Othello* by **Verdi**; *Don Giovanni* by **Mozart**; and *Captain Lovelock* by **John Duke**. Admission: $5./ Adults and $3./ Students & Seniors.

Saturday, at 6 pm
November 21, 1992
Mayfair Golf & Country Club

Concert Choir Fund-Raising Dinner
An evening of entertainment and fine dining in support of the Concert Choir's 1993 British Columbia touring fund. Tickets: $50/person (Tax receipts are available for a portion) Call Debra Ollikkala for tickets: 492-2384

Sunday, at 8 pm
November 22, 1992
Convocation Hall

KILBURN ENCOUNTERS II Program: **Barrie Cabena** *Variations on an Original Theme for Organ Duet;* **Malcolm Forsyth** *Canzona;* **Edison Denisov** *Sonate;* **Donald Steven** *In the Land of Pure Delight;* **Darius Milhaud** *La Création du Monde.* Performers: Roger Admiral, Malcolm Forsyth, Marnie Giesbrecht, Peter Jancewicz, Brian Jones, Jean-Marie Londeix, Michael Massey, Norman Nelson, Tanya Prochazka, David Quinn, Joachim Segger, David Stewart, Jan Urke, Geoffry Whittall, Harold Wiens, Shelley Younge. Admission: $7./Adults $5./Students & Seniors.

Jean-Marie Londeix Masterclass: 1-3:30 pm at Buchanan Hall, Alberta College. Presented in association with Alberta College Conservatory of Music.

Continued on the following page

Program Previews continued

Wednesday, at 12 pm
November 25, 1992
Convocation Hall

Noon-Hour Organ Recital featuring performances by Department of Music graduate and undergraduate student organists. Program and performers to be announced. Free admission.

Wednesday, at 8 pm
November 25, 1992
Convocation Hall

Symphonic Wind Ensemble Concert, Fordyce Pier, director. Program will feature **Vincent Persichetti's** *Symphony no. 6* and works by **Wagner, Charles Ives** and **Roger Vaughan.** Admission: $5./Adults and $3./Students & Seniors.

Friday, at 8 pm
November 27, 1992
Convocation Hall

Madrigal Singers Concert, Leonard Ratzlaff, director. Program: **Brahms** *Part Songs, op. 104;* **Fine** *The Hour Glass;* **Barber** *Under the Willow Tree;* **Britten** Choruses from *Peter Grimes;* and motets by **Byrd, Lassus** and **Mathias.** Admission: $5./Adults and $3./Students & Seniors.

Sunday, at 3 pm
November 29, 1992
Convocation Hall

Concert Band Concert, William H Street, director.
Program will include works by **Vaughan Williams, Latham, Benson** and **Grainger.** Admission: $5./Adults and $3./Students & Seniors.

Sunday, at 8 pm
November 29, 1992
Convocation Hall

University Symphony Orchestra Concert, Norman Nelson, director.
Program: **Rossini** *La Gazza Ladra Overture;* **Britten** *Four Sea Interludes,* from *Peter Grimes;* **Brahms** *Symphony no. 1.* Admission: $5./Adults and $3./Students & Seniors.

Monday, at 8 pm
November 30, 1992
Convocation Hall

Stage Bands I & II Concert: Neil Corlett and Gene Smith, directors
Grant MacEwan Community College and U of A Stage Bands will present an evening of Big Band Jazz.Admission: $5./Adults and $3./Students & Seniors.
The Stage Bands will present a concert at GMCC's John L Haar Theatre on Monday, November 16, 1992. Call 483-2312 for information.

5:30-7:30 & 8-10 pm
Wed., December 2/92
Convocation Hall

Student Chamber Music Performances
Graduate and undergraduate students enrolled in Music x39 courses form a variety of performing ensembles which participate in this public performance as part of their course work. Free admission.

A look ahead to events in January:

Sunday, at 8 pm
January 17, 1993
Convocation Hall

KILBURN ENCOUNTERS III Program: **Johannes Brahms** *Trio;* **Marcel Quinet** *Sonate à Trois, pour trompette, cor et trombone;* **Olivier Messiaen** *Quatuor pour la fin du temps.* Performers: Dawn Hage, Stéphane Lemelin, Kay McCallister, Dennis Prime, Tanya Prochazka, Ken Read, David Stewart. Admission: $7./Adults $5./Students & Seniors.

Fri., & Sat., at 8 pm
January 22 & 23, 1993
Jubilee Auditorium

Faculty Recital: William H Street, saxophonist with the **Edmonton Symphony Orchestra** under the direction of **Brian Priestman.**
Program: **Debussy** *Rapsodie pour orchestre et saxophone;* **Malcolm Forsyth** *Tre Vie: Concerto for Saxophone & Orchestra;* **Tchaikovsky** *Symphony no. 5, op. 64 in E minor.* Call the ESO Box Office for tickets: 428-1108.

Wednesday, at 12 pm
January 27, 1993
Convocation Hall

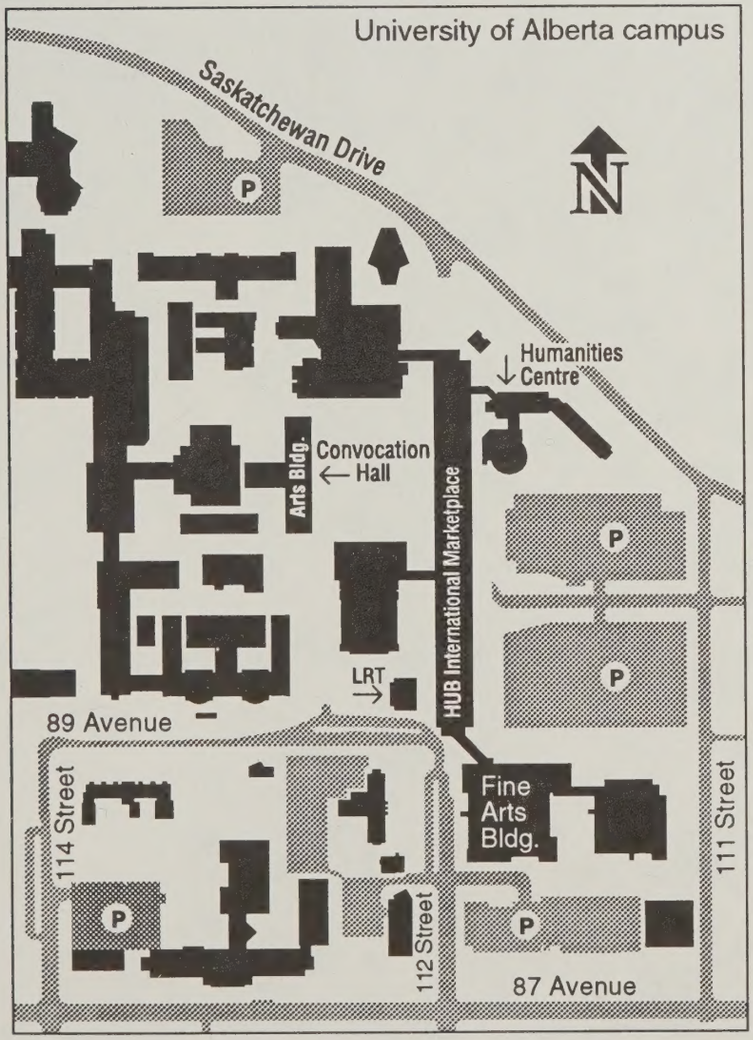
Noon-Hour Organ Recital featuring performances by Department of Music graduate and undergraduate student organists. Program and performers to be announced. Free admission.

General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).



Community Events

The Richard Eaton Singers will present its Fall Concert, entitled "Dona Nobis Pacem: Music for Remembrance Day", on November 6 & 7 at 8 pm at All Saints' Anglican Cathedral. The choir will perform works by Fauré, Vaughan William and Raminsh. For more information call 473-3737.

Robertson-Wesley Church is presenting a series of lunch time recitals on Thursdays, Nov. 5, 12, 19 & 26 and Dec. 3, 10 & 17. Call 482-1587 for information.

The Edmonton Youth Orchestra will present concerts at 2 pm on the following dates: Nov. 22 at Arden Hall, St. Albert, Dec. 5 in Convocation Hall, and Dec. 20, at the Jubilee Auditorium. Call 436-7932 for information.

Space in this column is provided as a service to community music groups. Submissions are welcome.

KILBURN ENCOUNTERS II

Sunday, November 22, 1992, 8 pm
in Convocation Hall, Arts Building

**Part of the "Made in Canada Festival"
sponsored by the Edmonton Journal and
CBC 740 Radio.**